

California State University, San Bernardino

**CSUSB ScholarWorks**

---

Theses Digitization Project

John M. Pfau Library

---

1985

## Integrating art into the basic elementary school curriculum

Patricia A. Bastiaans

Follow this and additional works at: <https://scholarworks.lib.csusb.edu/etd-project>



Part of the [Art Education Commons](#)

---

### Recommended Citation

Bastiaans, Patricia A., "Integrating art into the basic elementary school curriculum" (1985). *Theses Digitization Project*. 312.

<https://scholarworks.lib.csusb.edu/etd-project/312>

This Project is brought to you for free and open access by the John M. Pfau Library at CSUSB ScholarWorks. It has been accepted for inclusion in Theses Digitization Project by an authorized administrator of CSUSB ScholarWorks. For more information, please contact [scholarworks@csusb.edu](mailto:scholarworks@csusb.edu).

N  
362  
B377



3 0630 00345 6041

California State University  
San Bernardino

“INTEGRATING ART INTO THE  
BASIC ELEMENTARY SCHOOL CURRICULUM”

A Project Submitted to  
The Faculty of the School of Education  
In Partial Fulfillment of the Requirements of the Degree of  
Master of Arts

in

Education: Elementary Option

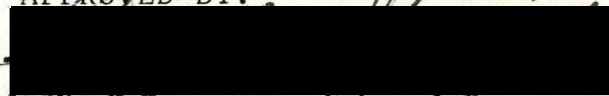
By


Patricia A. Bastiaans

San Bernardino, California

1985

APPROVED BY:

  
Advisor

  
Committee Member

Calif. State University, San Bernardino Library



## SUMMARY

Art education is a necessary element in the academic and social development of a child. The significant role it plays in enhancing creativity, promoting self-expression and in developing perception dictates its consideration as a basic and intrinsic part of the educational process. Art provides us with a key for understanding children's ideas and more importantly it enables children to better understand themselves as they creatively express their feelings. The very nature of the subject encourages the development of skills that define the enlightened man: the sensitive awareness of individual differences; the activities that allow the child to experience a sense of control over the environment and his world; the capacity to understand and appreciate the artistic heritage and the universality of expression that makes people so alike in their differences; the ability to express oneself in a creative and positive manner within a structure that offers unlimited avenues of expression. Clearly, aesthetic concepts and values add significantly to the educational development of a person. However, we need to remember that these elements are not present innately, but like reading and computational skills must be taught and developed.

This project addresses the need to incorporate art instruction into the educational process and proposes a method for accomplishing this. It proposes integrating art into the basic subjects. In this manner, the student receives aesthetic development and at the same time acquires a more complete and significant understanding of the accompanying subject. The recommendations stated in this proposal are illustrated in sample lessons dealing with the basic subjects. Suggestions for additional lesson plans are included.



## TABLE OF CONTENTS

INTRODUCTION . . . . .	1
REVIEW OF LITERATURE . . . . .	6
PROBLEM AND PROPOSAL . . . . .	17
STATEMENT OF GOALS . . . . .	20
ELEMENTS AND PRINCIPLES OF ART . . . . .	22
SAMPLE LESSON PLANS . . . . .	25
ADDITIONAL EXAMPLES OF INTEGRATED ART ACTIVITIES . . . . .	46
BIBLIOGRAPHY . . . . .	50

## INTRODUCTION

The value of art is now accepted by educators, but the value of art education as an intrinsic component of the basic curriculum is questioned. This attitude described by Eisner (1980) has its roots in classical Greece. Eisner states "In the hierarchy of mind and knowledge that Plato formulated the arts were regarded as inferior forms of knowledge, artifacts created by people who did not have a clear view of what was true, good, or beautiful...It is a tradition that has shaped Western Philosophy and has influenced the character of its educational institutions" (Eisner, 1980). Our concepts of reality, knowledge and what comprises human intelligence and its acquisition have changed; but unfortunately, skeptical attitudes about the value of including art in the curriculum remain.

If we accept that "Art is...a fusion of thinking and feeling" (Unks, 1980), and that the charge of education is to not only to develop the cognitive but the emotional growth of students, we must accept the value of art education as a potent tool to achieve our goal. The potency of this tool lies in the range of educational objectives it encompasses. It extends the frame of reference in which a person functions, it broadens the range of human experience by exposing the individual to other



viewpoints, other possibilities. Consequently, individual differences and ambiguity are perceived as more natural and less threatening. This process not only engenders a development of artistic talent but fosters individual inventiveness, expression and independence of thought (Cohen and Gainer, 1980).

The American philosopher, John Dewey regarded the arts as the pinnacle of human achievement and experience because of their power to enhance and synthesize direct experience. According to Lawrence Dennis (1983), Dewey states in one of his lectures:

A large part of the power of the work of art, or the measure of the work of art, is its ability to let loose, as it were, this background that has become unconscious in a way. It focuses and orders it in a single experience, which we might say is self-intellectual, not in any sense mystical, but just because so many elements which perhaps we couldn't consciously recall if we tried to are brought to a head and focused and brought into proper relations to each other, that we have a genuinely esthetic experience. It is because the esthetic experience brings together in a balanced ordered way things that in our daily life tend to get separated from each other and opposed to each other that the esthetic experience is what it is and has the value that it has... It is this fullness, this totality or wholeness of esthetic experience which exists because these things get separated and divided from each other in our daily living and are brought back into the unity where they belong, the unity which I said little children have before they get more or less spoiled or sophisticated or intimidated by the struggles of existence.

In discussing Dewey's writings on the value of art Dennis points out that Dewey considers art as the highest form

of communication and that it is a recurring theme throughout Art as Experience. Dennis concludes that Dewey's perception of the arts was that "the fine arts have moral value because they are humanizing" (1983).

But aesthetic awareness is not innate, it is a process that needs to be developed and nurtured via an organized and systematic plan of education. As Eisner points out, "Capacities...do not develop into abilities simply as an automatic consequence of maturation" (1983). According to Cohen, the etymology of the word art is derived from the Latin word "ars" which means a skill or competence to be learned. She goes on to add that the value of the art process reflects the training involved in the production of art. To be able to think logically and act intelligently children need to examine and organize the bewildering possibilities around them. They need to separate the important from the unimportant. In order to accomplish this, the child follows a process that mirrors the steps taken by an artist in the production of a work. First, the child selects personally significant objects, next, the relationship between and within them is examined, and finally in the last step the child attempts an arrangement of visual forms that has a logical order according to a personal point of view. As children become aware of their power to change and reorder shapes they have created, they realize their ability to affect their



environment. Self-confidence and an appreciation for their place in their surroundings results from these experiences. Aesthetic development in children occurs in a series of cognitive growth (Lowenfeld, 1970).

The following list of skills illustrates the educational implications associated with art instruction, and the significance of including art as a part of the curriculum.

Children learn:

- to observe carefully and record their observations
- to organize ideas and to express feelings
- to work with a purpose
- to solve problems individually through trial and error methods
- to communicate
- to discover their own point of view
- to appreciate different viewpoints and cultures
- to create changes in their environment using a wide range of media
- to make aesthetic discoveries and judgments  
(Cohen, 1976)

As is evident these skills transcend subject matter and impact the efficacy of learning regardless of the subject being developed. In addition, the retention and understanding of subject matter is enhanced when art is incorporated into the curriculum.

The high correlation of skills needed in art with those required for basic subjects leads naturally to the proposal outlined in this paper, the integration of art instruction into the basic content areas of the curriculum.

In the implementation of an arts program, instructors need to be aware of the requisite physical and cognitive maturation required for mastering of various concepts. Horovitz, Lewis and Luca (1967) state:

The child's stage of development is the teacher's point of departure. The teacher's task is to gauge the child's readiness and recognize his potential. The teacher must nourish and enrich each stage of the child's growth and aid him in his progress to the next step.

This progression of growth as an element of art instruction will be developed in greater detail later on in this project. The goals of an art program in the lower grades should reflect developmental theory and focus on the enjoyment and appreciation of the art experience. The process not the finished product is the objective (Horovitz, Lewis, Luca, 1967).

In the upper grades of the elementary school, the technical aspects of art can start to be developed in accord with the increased cognitive and intellectual capacity. Concepts such as line quality, perspective, color theory, etc., can become part of the art instruction. In considering the value of an arts program the initial step has to be the evaluation of its effectiveness. Is integration of art into the basics, a program that will yield significant results in the achievement of the student? Do its merits justify the time and effort the teacher will use? I propose that art is a necessary part of the curriculum and submit the following information to substantiate my claim.



## REVIEW OF THE LITERATURE

The old saying "a picture is worth a thousand words" is a trite but true observation about the importance of visual images. In his book, Art as an Experience," John Dewey asserts that "Art is the most effective mode of communication" (1934). Dewey's assertion represents an educational philosophy that not only recognizes the power of art, but its value when incorporated into the educational continuum.

The perceptual nature of art endows it with unlimited educational implications. In essence, man is the sum of his experiences. Those experiences are assimilated, interpreted and organized by the senses; in other words, perception is the conduit for experience. Experience is the basis for learning.

Research conducted by Marvin Grossman (1980) provides evidence linking art instruction to expression. He proposes utilizing artistic strategies such as drawing to increase children's ability to observe their environment.

Carol Seefeld (1983) in her study of a program designed to increase children's perception of texture found an increase in verbalization. Seefeld suggests that such training is of value in fostering vocabulary and language development.

The nature of the art experience itself requires the student to become actively involved in the development of the educational objective. This manipulative nature of the experience helps clarify abstract ideas and aids in their retention (Lansing, 1979; Colbert, 1984). The following adage takes on a new significance in light of the current research:

If you hear it, you forget it.

If you hear it and see it, you remember it.

If you hear it, see it and do it, you know it.

The literature indicates a high degree of correlation between academic achievement and the use of art in the curriculum. Ives and Pond (1980) and Gardner (1973, 1977) show in their studies the positive effect of aesthetic development in children. The basis for this increase in achievement rests on the parallel development of the cognitive and aesthetic (affective) growth of the child. Recent theory and research show that while there are differences, the processes share many of the mental functions and are dependant upon each other for full development. McGuire's review of Lim (1981) illustrates this relationship as follows: Perception is the sensory and mental process of assessing and organizing the many stimuli that bombard us; cognition is the mental and intellectual process of thought; language is the structural organizer, categorizer and manipulator of cognition. As cognition develops, perception, thought and language interact and

become interdependent. Language becomes the primary vehicle of cognition. The affective mental process influences the cognitive process (McGuire, 1984).

Jack Bookbinder (1975), artist/educator and Director of art education in the Philadelphia public schools, finds art a powerful tool in developing the perceptual skills so vital in the processing of graphic information. The link between graphic symbols and reading/writing provides the basis for his views. He sees art as invaluable in the development and reinforcement of the written word. "Learning words and word usage without undergoing an experience is an exercise in futility" he states. John Dewey expresses a similar view. As early as 1934, he saw the educational significance of using art in the curriculum. The tenet is based on the experiential nature of art. He asserts that a work of art has aesthetic value primarily because it forms and recapitulates the whole experiential process that brought it into being; he further asserts that all learning processes, irrespective of subject boundaries can also be thought of as whole aesthetic experiences. Contemporary cognitive psychologists validate Dewey's views when they define thinking and learning as a process of concept formation or "schema" structuring and restructuring based on experience (Neisser, 1976).

Gardner (1983) concludes after studying multiple intelligences that our society places too much emphasis



on linguistics and mathematical intelligences. He states that these are only two of the seven identified intellectual realms.

Ives and Pond (1980) also identify art as an integral part of cognition. In their study they use fantasy, imagery and art media to increase its cognitive development.

In the literature search one of the most significant points found comes from Susan L. Doerrs (1983). In her study, "Cerebral Dominance," she discusses the interdependence of cerebral hemispheres and concludes that the best educational approach is one that utilizes a holistic approach. She quotes Sperry (1965) who warns that "'dis-use atrophy' in the behavioral nerve nets may occur if certain areas in the brain are not exercised during the maturational stages."

These research findings when incorporated into a rationale for the integration of art into the curriculum, show the advantages and necessities of utilizing this avenue of learning. Art cannot be viewed as a frill, a supplementary part of our curriculum. It has to be seen as one of the basic subjects, if not the most basic of all.

The public schools of Attlenboro, Massachusetts serve as an example of an integrated art based curriculum. A program based upon the creative art process--the artistic way of knowing. The program, instituted across all

grade levels (K-12), showed a significant increase in visual knowledge of educationally basic concepts when compared to a control group. The premise that art provides a means of extending and enhancing the learning seems to be corroborated (Brigham, 1979).

Another point to be considered and certainly one of the most crucial aspects of art instruction is the nature of art development in children. According to Lowenfeld (1970), the process involves a series of sequential stages that closely parallel the cognitive developmental theory of Piaget. The chart on the following pages illustrates the high correlation between artistic and intellectual growth (Lowenfeld, Brittain, 1970). These stages are not to be thought of as strict developmental steps but are to be used to achieve a general understanding of a child's point of view and growth; the teacher who considers integrating art into her/his curriculum certainly needs to be aware of them.

A teacher needs to have a clear understanding of these growth patterns to utilize effectively the various art experiences, since any teaching that is not geared to developmental needs is wasted. According to Horovitz (1967) the student must be ready to use what he is taught.

A child of six is simply not ready to take advantage of teaching concerning perspective, not even of the diminution of size in the distance; nor can he understand the use of subtly lines or mixing colors to achieve shades and tints. Perspective drawing is foreign to his ways of

## DEVELOPMENTAL STAGES IN CHILDREN'S THINKING AND ART

APPROXI-MATE AGES	PIAGET'S STAGES IN COGNITIVE DEVELOPMENT	LOWENFELD'S STAGES OF ART DEVELOPMENT
0 - 2	<u>Sensori-motor</u> Infant's behavior depends on reflexes. Habit form. Can't evoke absent objects. Grasping, manipulation, other tactile and kinesthetic sensations aid beginning of thought.	Art begins when the senses first contact the environment and the child reacts to these sensory experiences. Touching, feeling, seeing, manipulating, tasting, listening are essential background for the production of art.
2 - 4	<u>Symbolic Function</u> Representation of absent objects and events begins through: <u>deferred imitation</u> --imitation after model disappears; <u>symbolic play</u> --pretending, making believe; <u>drawing</u> --enjoyment of exercise as play, recognition of form in what was aimless scribbling, attempts to render model from memory--part of whole are often misplaced by adult standards; <u>mental imagery</u> ; <u>speech</u> .	<u>Scribbling</u> Notation of imaginative self-expression begins through: <u>uncontrolled scribbling</u> --kinesthetic experience is satisfying; <u>control of repeated motions</u> --increasing coordination of motor and visual activities; <u>the beginning of naming</u> --drawn forms showing change from kinesthetic emphasis to imaginative thinking, child realizes that there are relationships between drawn figures and outside world--absent objects and events can be pictured; <u>results</u> --drawing becomes a record of concepts and feelings, drawing displays visual retention of absent objects, events, i.e. symbolism basic to reading skill.



---

4 - 7

Intuitive Thought

Egocentric--cannot take other viewpoints into account, draws what he knows not what he sees ("intellectual realism"). Conceptual attributes pictured although not perceived visually (carrots growing underground, both legs of horseback rider in profile).

Spontaneous geometry of child and drawing observations converge. Relationships of proximity, separation, enclosure and other topological considerations begin to be explored.

Preschematic

Egocentric--self is center of spatial considerations. Symbols for people based on self-awareness. Draws what he knows not what he sees. Transparencies or x-ray pictures indicate what is known to exist although not logically visible.

Drawing begins to show attention to relationships in the environment, such as spatial arrangements. Child begins to rely on geometric lines and shapes.

---

7 - 11

Concrete Operations

Symbolic representation becomes coherent through interest in classification (relating groups of objects), and generalizing (inferring principles, systems).

Comprehension of reversible operations, such as joining and separating, takes place through perception of transformation process.

Intellectual realism continues.

Chain of chronological events may appear in one drawing.

Schematic (7 - 9 years approx.)

Symbolic formula--individual schema are used to show personal concepts and generalizations. Further generalization indicated by deviations from standard. Schemas used to exaggerate the important and omit the unimportant.

Groundline, sun, sky show attention to spatial organization. Planned grouping of different episodes in same drawing, eg.g. elevated groundlines to show several events in a sequence.

Dawning Realism (9 - 11 years approx.)

Child focuses on one perspective, gains ability to overlap forms without revealing concealed parts.

At about 9 visual realism appears in art with attention to:  
 one specific perspective--excludes concealed parts; profiles are accurate; background objects are smaller; understanding of proportions is attempted. Overall plan emphasizes relationship of parts to whole. Sense of Euclidean metric geometry begins. Decentering begins--can conceive of other peoples' viewpoints. Interpersonal relations take on cooperative aspect. Socialization involves cognitive, affective, moral domains.

Examples: sky meets the earth; objects behind others are only partially visible. Lines become more realistic than geometric. Formula schemas and baseline format disappear. Discovery of plane. Cooperation in group work--interested in team effort--"the gang age."

12 - 15

### Formal Operations

Conceives of alternate possible changes in reality. Begins to form plans for the future--interests oriented toward non-present and future. Values and ideals become important. Child can reason about hypotheses, draw conclusions from possibilities. Beginning deductive thought. Can deal with verbal abstractions, anticipate through deductive capacities. Peer influence is great. "Final fundamental decentering."

### Pseudo-naturalistic (12-14 years approx.)

"Age of Reasoning." Love for dramatization and imaginative action (expressing exploration of possibilities). Attempts to render perspective accurately (showing diminution of egocentric viewpoint). Human figure usually caricatured, rarely individualized. Self-portraits are avoided--"identity crisis." Color used to express mood, emotion. Child is increasingly self-critical.

### Crisis of Adolescence (13-17 years approx.)

Critical awareness of environment.



Naturalistic depictions of momentary  
impressions. Value relationships  
emphasized. Abstract qualities. Aes-  
thetic considerations.

---

looking at his surroundings. He is unable to conceive of a representation from a single vantage point. He cannot use subtly lines because he does not think of lines as such, but only as outlines that define a figure against a background. The teaching experience in this case becomes of nominal use to him.

Current research cites the advantages of utilizing age appropriate art activities to increase the reading and other educational objectives. Ives and Pond (1980) in their study on the cognitive/perceptual role of the arts, find the areas of fantasy and imagery greatly enhanced by the use of expressive tools of art such as paint or clay. They point to the increase in ability to use language in symbolic terms and thereby abstractly. The increase in imagery goes hand in hand with an increase in general cognitive capacities, including the reading readiness of many young children (1980).

Michael Tanner (1984) in his article, "Artistic Reading Comprehension with a Flair," specifically outlines a reading lesson that incorporates aesthetic concepts and techniques. The resulting learning experience shows the high degree of interest and motivation that can be generated through art. This lesson was geared to the high school age student. Art activities are not restricted in their enjoyment and use to the elementary years.

As can be seen, art and learning in the basic subjects are compatible and mutually beneficial. One



process reenforces the other. Each developing the mental skill necessary for successful growth and development.

Art in the curriculum adds a new dimension to the educational objectives. It enriches and extends the frame of reference that is a prerequisite in any educated person.

## STATEMENT OF PROBLEM AND PROPOSAL

Art education has been relegated to a minor role--a frill--in schools today. The benefits derived from aesthetic instruction are considered trivial and unimportant in the educational and personal development of the student. This disdain is reflected in the absence of programs designed to develop artistic concepts and values. The majority of art activities in today's classrooms are not part of a thoughtfully planned program of instruction, but are a helter skelter of activities given mainly for their recreational value. According to T. Zeller (1984), chairperson of the education and public programs department of the Museum and Science Center of Rochester, N.Y., the arts are being taught with a be-creative-do-your-own-thing-macrame-refrigerator-art mentality.

This frivolous attitude reflected in today's schools, can be traced to the following factors:

First, the participation of American schools in a cultural tradition that extends back to classical Greece, a tradition that distinguishes between levels of intelligence and the degree to which knowledge can be regarded as true (Eisner, 1980). One of the proponents of this philosophy was Plato and according to

Eisner:

In the hierarchy of mind and knowledge that Plato formulated the arts were regarded as inferior forms of knowledge, artifacts created by people who did not have a clear view of what was true, good, or beautiful. Truth for Plato was achieved through a process of abstractions...Neither the emotionality nor the material had a place in the journey upward, except as a stepping stone, to a truer, more beautiful and better world.

The second factor influencing the role of art in today's schools is the failure to ascribe to art, in spite of current research (Gardener, 1973, 1980), (Ives and Pond, 1980), (McGuire, 1984), a cognitive as well as affective domain. A close relationship exists between intellectual and aesthetic development, in fact, they share many of the mental functions and are dependent on each other for full development.

Many of the reasons generally cited for the deemphasization of art can be traced to the above factors. Factors such as economic consideration, lack of instructional time, inadequate teacher training, pressure to teach the basics, all stem from the perception that art is irrelevant to the intellectual climate of the classroom.

The role of art in the educational system today is easily understood when one considers the non-cognitive role it is assigned. Curriculum choices are made on the basis of intellectual contributions a subject makes to the development of the student.

Decisions about educational priorities have been made and continue to be done on the basis of a narrow view of knowledge and its acquisition. Current research findings have not been taken into account.

In view of the existing conditions in the schools, this project focuses on the need to develop aesthetic literacy and make suggestions on the most effective method of achieving this goal.

This project proposes the integration of art into the basic curriculum. In this manner, not only do we teach concepts in the basic subjects, but in addition, provide important aesthetic development. Studies have shown that concepts taught in association with art activities have tended to be retained longer and understood better than information taught in isolation (Lansing, 1979; Colber, 1984). The art activities in this manner will not only teach the artistic skills outlined in the California Visual Arts Framework, but will reinforce and clarify the target accompanying subject.



## STATEMENT OF GOALS

Four components of learning are defined for organizing art curriculum. Blending these components into the basic subjects of the curriculum in a manner appropriate to the maturity and ability of students provides the basis for integrating art into the basic areas of the educational program.

### COMPONENTS

1. Visual/Tactile Perception. Perception sensitizes students to the world about them. It enables them to see, feel and comprehend form, color and texture as well as subtleties in daily experiences. Through the development of heightened perception, individuals come to value, use, and derive pleasure from the faculties of sight and touch. Ability to perceive is fundamental to art expression and appreciation.

2. Creative Art Expression. Purposeful visual expression is accomplished when the urge to communicate is linked with originality and with knowledge of the structure and language of art. Expression is cultivated through direct personal experiences with art media and involves those skills that enable students to communicate ideas, images, symbols, spirit and feelings in visual forms.

3. Art Heritage. The study of art within cultural contexts develops a broad base of student understanding of artists, works of art and their evolution and function in both past and contemporary times. Knowledge of the artistic accomplishments of the great cultures of the world enables the student to see the place of art in relation to that culture and the time of its creation, and to grasp the relevance of the arts in the value structure of our American society.

4. Aesthetic Judgment. Aesthetic judgment involves the study of the visual, intellectual and philosophic bases for understanding art and for making judgments about its form, content, technique and purpose. Students' concern for their visual environment is enhanced as they learn to recognize, talk about and work with the underlying structure of art. Here they come to understand issues and to develop criteria for appraising visual forms and arriving at personal preferences and opinions (Hacienda La Puente Unified School District, 1972).

These components reflect the educational goals outlined by the California State Department of Education Visual and Performing Arts Framework, 1982.

## THE ELEMENTS AND PRINCIPLES OF ART

The elements of art are:

1. Color. Color is the perception of a light stimulus. It incorporates hue, value, and intensity.
2. Shape. Shape is an area or volume of something. A line that encloses itself becomes a shape. Shapes are defined by line, color or texture.
3. Line (linear expression). A line is a dot that moves and has direction. It divides areas and defines spaces. It expresses and explains.
4. Texture. Texture is the surface quality of an object or a form. It is the tactile or visual feel.

The elements of art are easily defined and identified. Any experience in art will contain one or more of the basic elements. Space can be considered either an element or a principle of art.

The principles of art are:

1. Dominance. This is the overriding principle. In any given work of art there is one element and some principle that dominates the work.
2. Balance. Balance is a manner of combining elements to achieve a sense of equilibrium. It can be symmetrical or asymmetrical, formal or informal.

3. Contrast. Contrast is a manner of combining elements which emphasizes the dissimilarities between the elements. (Using line against shape, light against dark, rough against smooth, etc.)

4. Impact. Impact is the manner of combining elements to produce a maximum visual or emotional expression using the minimum of materials. Impact includes the concept of mood and feeling.

5. Repetition. Repetition is the manner of combining elements by using one or more elements several times, usually in succession.

6. Rhythm. Rhythm is the manner of combining elements using a flowing ordering movement by using a pattern of element repeats.

7. Space. Space is a manner of combining elements to secure an illusion of depth or limited space to control voids.

8. Unity (wholeness, composition). The manner in which elements and principles are used to make a new, unique orderly arrangement. It is a work arranged to its "best advantage", or best solution possible given existing limitations.

Any work of art or art product can serve to demonstrate one or more of the elements or art. The elements and principles which unite to create the language of art



are in a sense timeless; the content of art changes continually with the times for which art gives expression (Reynolds, 1971).

## SAMPLE LESSON PLANS

Recommended for grades four to six.

## SUBJECT

Language Arts

## CURRICULUM CONCEPT

Quotations

## OBJECTIVES

To develop in the student an understanding concerning the use of quotation marks  
To develop in the student the skill of cartooning

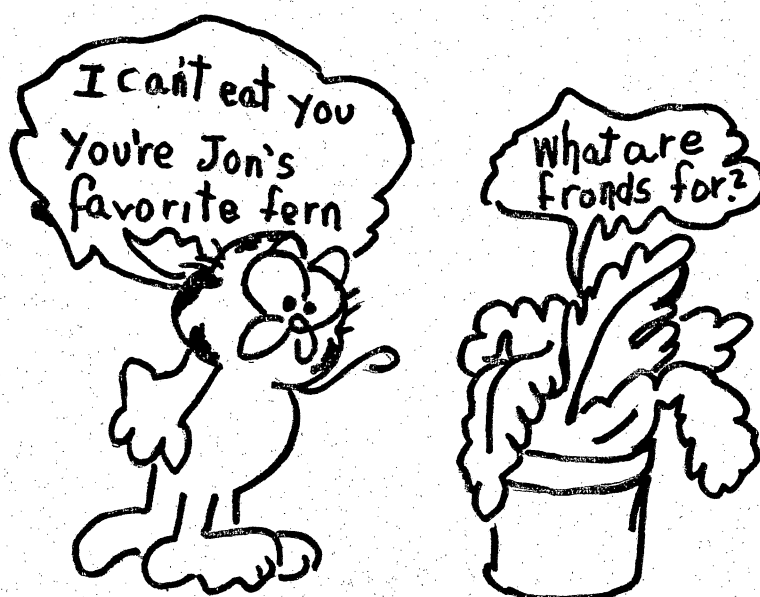
## MATERIALS

Cartoons strip from newspaper  
Construction paper

Pencil  
Crayons

## PROCEDURE

1. Use cartoon from the newspaper to illustrate the exact words of a speaker.
2. Assign different students the various characters and have them act out the story.
3. Repeat step 2, only this time write the exact words spoken by the characters on the blackboard.
4. Have volunteers place quotation marks and necessary words in the appropriate places.
5. Show examples in the literature of the use of quotation marks.
6. Have students draw a cartoon where two or more characters speak. Use bubbles to enclose the words spoken by the characters.
7. Have students show with quotation marks the exact words of the characters. (Be sure the students add the necessary words). Point out that this is a written representation of the cartoon.



Garfield said, "I can't eat you. You're Jon's favorite fern."  
The plant replied, "what are fronds for."



Recommended for grades four to six.

## SUBJECT

Language Arts

Curriculum concept

Poetry appreciation

## OBJECTIVES

To develop in the student an appreciation and enjoyment of poetry.

To develop in the student the concept of line.

## MATERIALS

Poem, "Lines About Lines" by Sue Vinson, Baldwin School; crayons, markers, pencils.

### Lines About Lines

There are lines of streets  
and lines on the poles.

There are lines in cages  
and lines in holes.

There are lines of street lights;  
There are lines of railroads,

You see lines of clotheslines  
As you drive lines in the road.

There are necklines, hairlines,  
Waistlines and such;  
Even up and down hemlines  
That make headlines so much.

There are lines of fishlines,  
There are lines of garden hose,  
There are lines made by airlines,  
There are lines in all rows.

There are lines in a line of dresses,  
Lines in and of lace.

There are lines in the mirror  
That show the lines on my face.

There are lines in my draperies,  
Lines on my chair.

There are lines on my T.V.  
And on my rug lines go everywhere.

There are lines on my cupboards,  
Even on the light switch.  
There are lines that I have been marking  
To make lines when I stitch.  
I see lines from my window.  
And lines from my door.  
If these lines aren't enough lines,  
I'll line up some more.

Sue Vinson  
Baldwin School

#### PROCEDURE

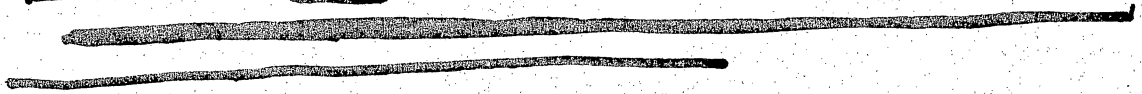
1. Read the poem to the students.
2. Pick volunteers to read the poem aloud.
3. Discuss the importance of lines and have volunteers give examples of lines around them (edge of their desk, the crease in their pants, the line they form when they go to lunch.)
4. Tell students that a line begins with a dot. It moves around in space. Lines can range from quiet to exciting, to serene. Lines can be hard; they can be narrow; or wide or both.
5. Show children the chart and define the following characteristics of line.

Length	- long, short, continuous
Width	- thick, thin
Attitude	- vertical, horizontal, diagonal
Curvature	- shallow, deep
Texture	- dotted, broken

6. Have students create a line drawing that employs the various characteristics of line. Encourage students to overlap the lines and to run the lines to the edge of the paper.

# CHARACTERISTICS OF line<sup>30</sup>

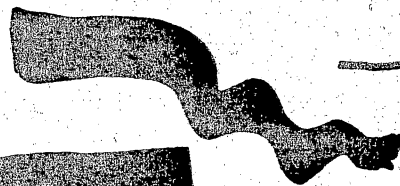
## LENGTH



## WIDTH



THICK



THIN

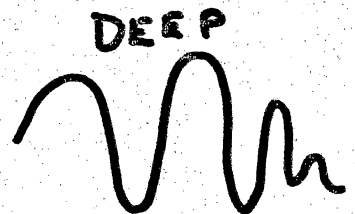
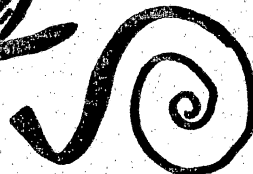
## ATTITUDE

HORIZONTAL

VERTICAL

DIAGONAL

## Curvature

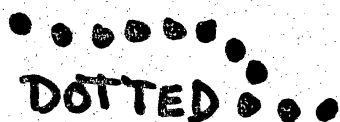


DEEP

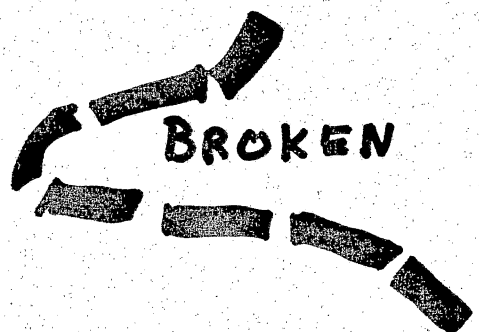


SHALLOW

## TEXTURE



DOTTED



BROKEN

Recommended for grades four to six.

## SUBJECT

Language Arts

## CURRICULUM CONCEPT

African Folk Tales

## OBJECTIVES

To develop the students' appreciation and enjoyment of the various forms of literature  
To develop in the student the concept of color and its significance to us

## MATERIALS

Crayons, paper, pencil, folk tales

Suggested books:

The Crest, The Hide and Other African Stories  
by Herald Courtlander

The King's Drum and Other African Stories  
by Herald Courtlander

A Story, A Story, An African Tale  
by Gayle Haley

## PROCEDURE

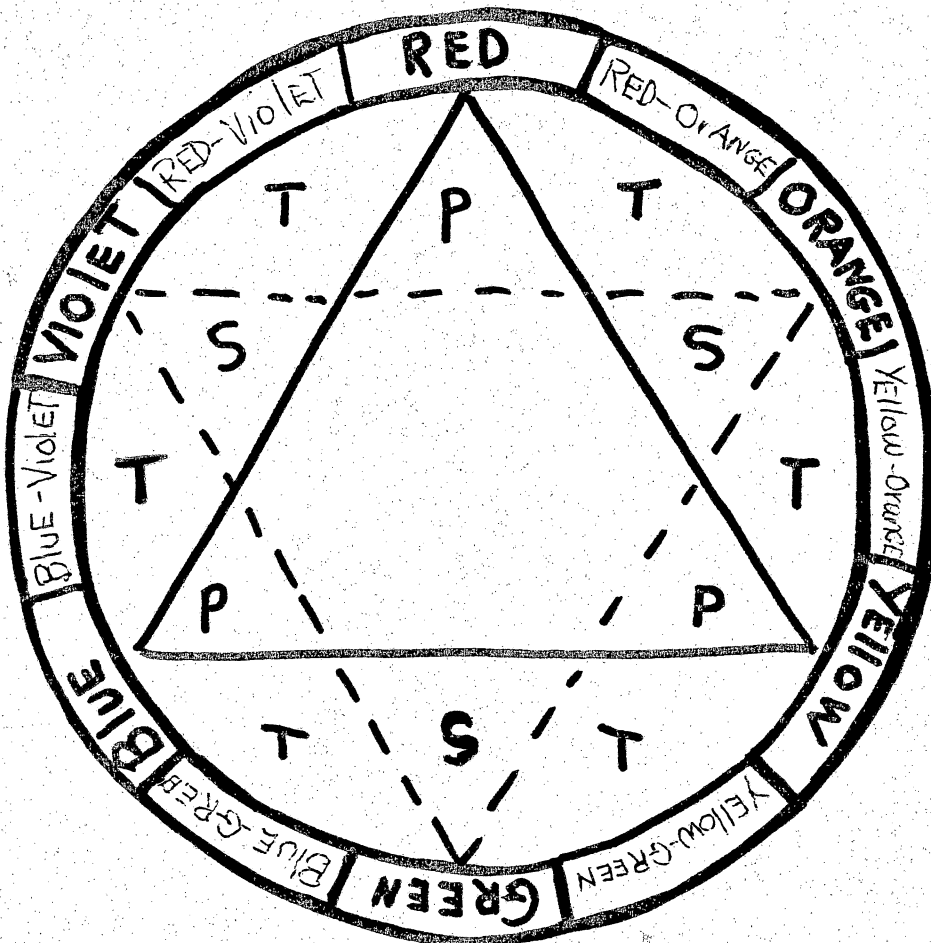
1. Discuss the meaning of tradition and give examples of popular tradition they know or experienced (giving and receiving gifts at Christmas, celebrating birthdays, Johnny Appleseed)
2. Read several African tales and point out that most of these stories give century old explanations for the condition or origin of things  
Examples:  
How the leopard got his spots  
How the giraffe got his long neck  
Where the lion got his roar
3. Tell children they will be getting the opportunity of composing one themselves
4. Each student is to pick their favorite color and think of an explanation for its origin
5. Discuss the significance of color in our society Give examples such as red means stop, green means go, pink usually means girl and blue goes with boys
6. Use a color wheel to show the primary colors and illustrate by mixing yellow and blue (to get green) how other colors are formed
7. Have students write their folk tales
8. Allow children to share their stories



# COLOR THEORY

32

A key to the use of colors is an understanding of the terminology and theory related to them. The color wheel is used as a means of classifying colors or, more precisely "hues." The color wheel below shows 3 categories of colors: primary, secondary and tertiary.



PRIMARY COLORS (P): Red, Yellow and Blue

(The basic or parent colors. One cannot mix colors to make primary color.)

SECONDARY COLORS (S): Orange, Green and Violet

(Produced from a mixture of equal amounts of one primary color with another primary color). Red and yellow produce orange, blue and yellow produce green, red and blue produce violet.

TERTIARY COLORS (T): Red violet, red orange, blue violet, blue green, yellow green, and yellow orange.

## COLOR THEORY. . .

Other important terms that relate to color are listed below.

VALUE: The lightness or darkness of a color (add white to lighten a color; add black to darken a color).

INTENSITY: The brilliance or darkness of a color. (Pure colors are brilliant; add its complement to "dull" a color.

NEUTRALS: White, black and gray are not colors but are referred to as being neutrals.

WARM COLORS: The sunny colors--reds, oranges and yellow.

COOL COLORS: Blues, greens, and violets.

ADVANCING COLORS: Colors that appear to be closer to the viewer. (Brighter colors in contrast with duller colors, or "warm" colors in contrast to "cool" colors.)

RECEDING COLORS: Colors that appear to fade farther into the background. (Dull colors in contrast to bright colors, or "cool" colors in contrast to "warm" colors).

COLOR SCHEMES: Colors that can be used in combination to create color harmonies.

Monochromatic: One color that has varying values created by adding white or black.

Complementary Colors: Colors that are directly opposite on the color wheel (yellow and violet, blue and orange, red and green).

Analogous Colors: Colors that lie side by side on the color wheel and have one hue in common. (Red, red orange and red violet.)

Triadic: Colors that lie an equal distance apart on the color wheel.

Recommended for grades four to six

## SUBJECT

Science

## CURRICULUM CONCEPT

Symmetry

## OBJECTIVES

To illustrate for the student the concept of symmetry  
To develop in the student the concept of artistic symmetry

## MATERIALS

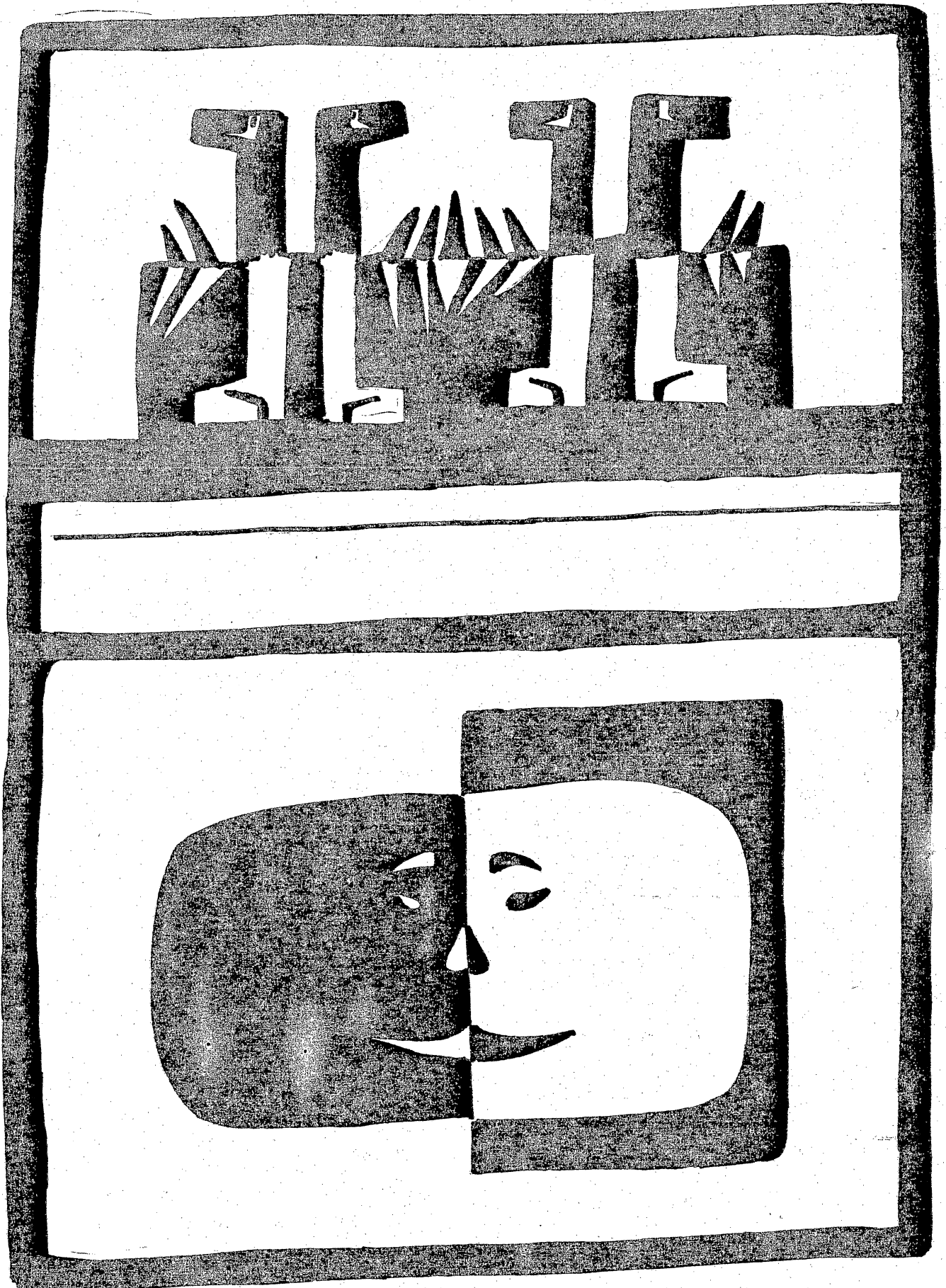
Black construction paper  
White or pastel mounting paper  
Paste or white glue  
Scissors

## PROCEDURE

1. List the following items on the blackboard: butterfly, pop bottle, sea shell, triangle, tennis racket.
2. Ask the students to examine the list and tell in what manner they are alike.
3. If the students are unable to identify the symmetrical quality of each item, have the students hold their arms in front of their bodies. Ask "How are your arms alike?" Explain the concept of symmetry in relation to their bodies.
4. Ask the students again to identify the characteristic that unites all of the items on the list.

### Symmetry:

5. Point out that this element is present in nature as well as in the arts.
6. Pass out the supplies and ask the students to create one half of a balanced design or drawing on a sheet of black paper.
7. Have them use pointed scissors to carefully cut out all portions of design. Save the parts.
8. Tell students to combine cut out sections of the design with remaining sections to make a balanced design.
9. Glue design on white or pastel mounting paper.
10. Allow students to share work.



Recommended for grades four to six  
SUBJECT

Science

### CURRICULUM CONCEPT

Plant structure

### OBJECTIVES

To develop the students' appreciation for the different native plants  
To develop the students' vocabulary  
To develop the students' concept of texture

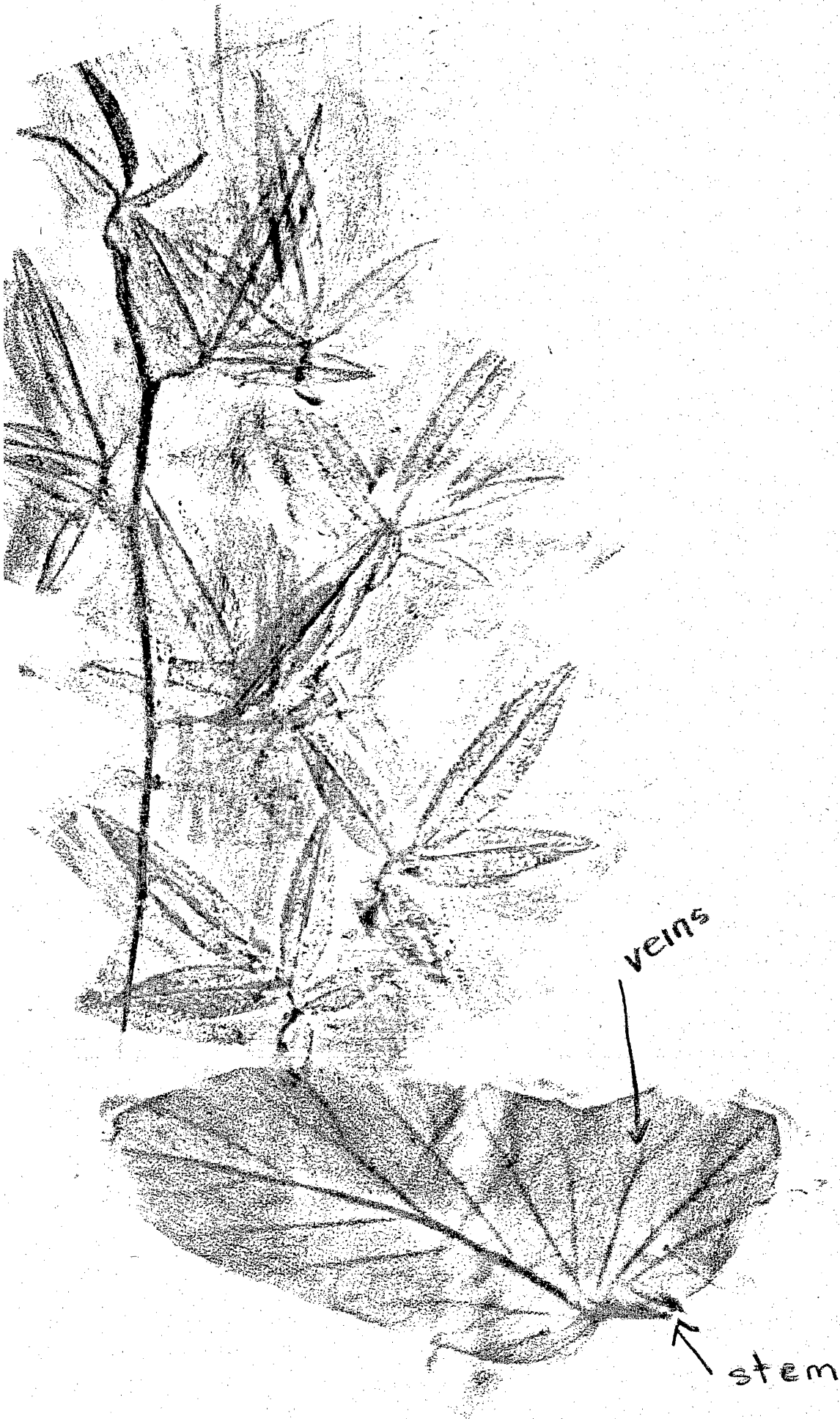
### MATERIALS

White ditto paper  
Crayons  
Film: Trees--How We Identify  
Them (12173)

Assorted leaves  
(obtained by  
the students)

### PROCEDURE

1. Have students collect an assortment of leaves.
2. Allow students to share some of their collection. Have them discuss the different shapes and textures.
3. Have students feel the leaves and then describe the different textures. Have them give examples of different textures found in the room.
4. Arrange leaves on newspaper.
5. Cover with white ditto paper and make sure it does not move during the activity.
6. Hold a crayon sideways and firmly rub it across the paper. One color or several colors with overlapping strokes may be used.
7. When the shapes appear have students label the different parts of the leaves (stem, veins, etc.).





Recommended for grades four to six

## SUBJECT

Social Studies

## CURRICULUM CONCEPT

Indian culture

## OBJECTIVE

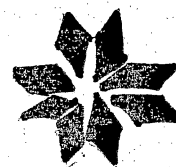
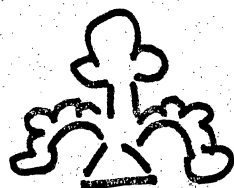
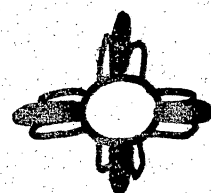
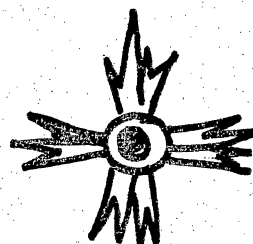
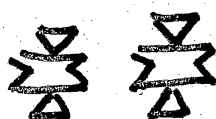
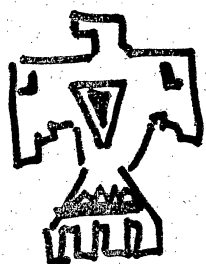
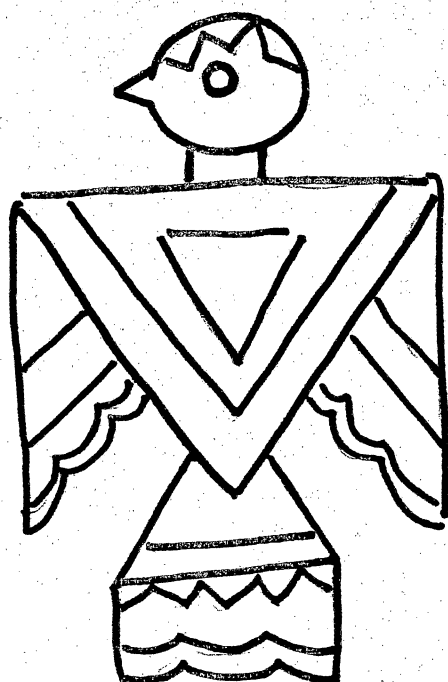
To develop in the student the appreciation and understanding of the Indian (Southwest) culture  
To develop in the student the concept of texture

## MATERIALS

Piece of wood or plywood (heavy cardboard may be used)	
Various colors of craft sand	Glue
Acrylic or enamel paint	Paper
Paintbrush	Carbon paper
Newspapers	Pencil

## PROCEDURE

1. This activity can serve as enrichment for the Social Studies chapter on Indians of the Southwest.
2. Discuss the influences of the environment on the Indian art work. Example: The use of sand, the choice of colors.
3. Compare the texture of this type of art work with water colors, oils, acrylics.
4. Have students give examples of art where texture is of significant value. Example: Relief maps, junk collages, tapa cloth simulations (show examples).
5. Select a picture from the samples shown, or design your own design. Allow students to work together. After choosing a picture, select a complimentary color with which to paint the piece of wood for the background.
6. When the paint is completely dry, copy the picture onto the wood with the carbon paper. Try not to let the paper slip so that your design will be as neat as possible.
7. Have students work with only one color at a time. Spread the glue neatly over one section (one at a time).
8. Sprinkle the sand carefully into the glued area with thumb and forefinger.



Recommended for grades four to six

## SUBJECT

Social Studies

## CURRICULUM CONCEPT

World cultures

## OBJECTIVES

To develop the students' understanding of world cultures by making a "tapa cloth" artwork.  
To develop in the student the concept of repeating shapes to make a pattern.

## MATERIALS

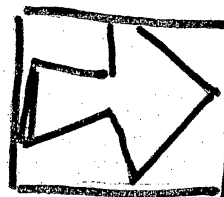
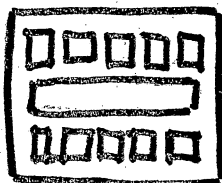
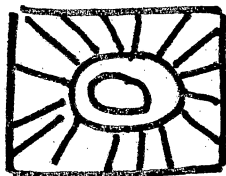
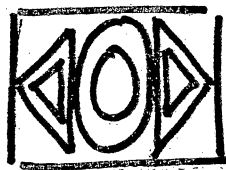
9" X 12" sheets of brown paper or grocery bags  
Crayons  
3" X 4" sheets of manila or construction paper  
Newspapers  
Iron

## PROCEDURE

1. Discuss the concept of shape. Explain that when shapes are repeated in an organized manner they create a pattern.
2. Show students some examples of patterns found in the environment. Example: The pattern created by a row of windows, the pattern their desks make, the pattern found in a honeycomb.
3. Explain that they will be creating a pattern in today's artwork.
4. Tell the students that they will be making a "tapa cloth" simulation.
5. Discuss the significance of "tapa cloth." "Tapa" denotes a felted, paper-like fabric made from the inner bark of the white mulberry tree. Polynesian and African cultures of the past make "tapa cloth" for clothing, ceremonial purposes, and funeral wrappings. After the introduction of woven fabric, "tapa cloth" was made less frequently and today it is produced primarily for the tourist trade.
6. Pass out paper and have the students make a grid on the brown paper by tracing around the manila paper.
7. Students then draw a simple design on their construction paper with a pencil. "Tapa cloth" designs are usually geometric.

8. Have students turn the 3" X 4" sheet of manila paper over and color the back of it with a black crayon. Color it in heavily and completely.
9. The design is transferred to the grid by placing the colored side down and tracing over the lines of the design. The design can be transferred to the grid in various arrangements to make a pattern.
10. Students are to color in the design using earth colored crayons (black, tan, brown, red, and orange).
11. When the design is finished, have the students carefully wad-up their paper into a ball; working it until it loses some of the stiffness. The wadding and unfolding process should be repeated numerous times for best results. The process will give the paper a cloth-like feel.
12. Students are to smooth the paper from the back-side and then place face down on a pad of newspapers. Place a few sheets of newspaper on the top of the design and iron to blend and soften the colors.

(Clems, 1979)



Recommended for grades four to six

## SUBJECT

Mathematics (Geometry)

## CURRICULUM CONCEPT

Geometric shapes

## OBJECTIVES

To review the students' understanding of geometric shapes by cutting and constructing geometric figures  
To illustrate for the student how shapes represent part of the art continuum

## MATERIALS

Geometric paper patterns  
Tagboard  
Pencil and ruler  
Scissors

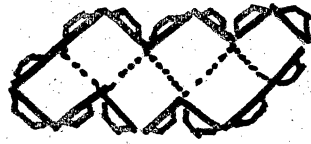
White glue  
Rubber bands  
String or tape  
Paper clips

## PROCEDURE

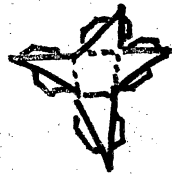
1. Take pattern and trace on tagboard.
2. Cut on the cutting lines carefully
3. Score all fold lines on the outside surface of the form, being careful not to cut through the tabs.
4. Bend on all score lines and fold the sides together leaving one end open.
5. Tape the tabs to keep from slipping while the glue dries.
6. Glue the tab on the closing end and hold it in place with string or rubber bands until the glue dries.
7. Thread nylon or invisible thread through one corner of the cube and tie it to the cube.
8. Tie a paper clip onto the opposite end of the thread and hang it up in the classroom.

Optional: Draw a design on one side of the figure and repeat it on all sides. Paint each side with different values and intensities of one color and include at least one shape in the design painted with a pure hue. (Pen, 1975).

9. Share art work and have students name the figures



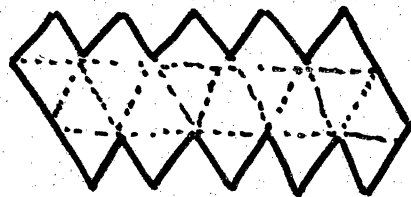
cube



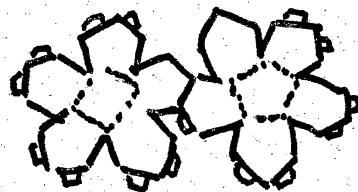
square pyramid



octahedron



icosahedron



Dodecahedron



Recommended for grades four to six

## SUBJECT

Mathematics

## CURRICULUM CONCEPT

Number system patterns

## OBJECTIVES

To familiarize students with the concept of even and odd numbers through the use of pattern.  
To develop in the student the concept repeating elements to create pattern

## MATERIALS

Different colors of construction paper  
Scissors  
Filmstrip: Self Expression and Conduct: The Humanities. Harcourt, Brace Jovanovich, Inc. New York, 1974.

## PROCEDURE

1. Begin by clapping a sound pattern to the students. Allow time for the students to copy the sound pattern and to make their own.
2. Discuss other types of patterns. The filmstrip "Over and Over" that accompanies section five, "Patterns Everywhere" in the series Self Expression and Conduct is a good one to show at this time.
3. Discuss pattern in the environment: the pattern in fences; plowed fields; baskets, sea shells; rows of houses.
4. Turn to the number system. Tell students that our number system also has many patterns in it. Write the numbers 0 to 100 in grid form:  
0 1 2 3 4 5 6 7 8 9  
10.....  
20.....  
30.....  
and so on  
Ask students for patterns they see. Some patterns might be fives, tens, or the columns all ending the same. If someone has not mentioned the odd even pattern, circle them as you tell the students that these are the odd even numbers. Ask students to analyze the odd even numbers and make some statement about them that is true. For example all even

numbers can be divided by two. Continue this until all the rules have been given.

5. Pass out paper and scissors.

6. Divide one sheet of paper into 1-inch strips, using a ruler and pencil to mark the lines.

7. Cut the strips out.

8. Have students take the large sheet (12" 24") of construction paper and make a  $1\frac{1}{2}$  inch margin along the four edges.

9. Divide the space inside the margins into one inch strips with the pencil and ruler.

10. Have students cut along the inner lines. The space will have 22 slits.

11. The students will then take the strips and weave a design into the large construction paper. Show how the process is done by passing the strip of paper in and out of the slits. Have some students use first an odd pattern and then an even one.

When students become familiar with the technique, they can design and weave their own odd even pattern.

(Oklahoma State Dept.  
of Education)

## ADDITIONAL EXAMPLES OF INTEGRATED ART ACTIVITIES

### Language Arts

Objective: Evaluate and make judgments and generalizations about material read

#### Activities

- Read and evaluate art history (Art Heritage)
- Make a poster of class rules (Art Expression)
- Read a poem and illustrate the main idea (Creative Expression)
- Use color to describe the mood of a story (Aesthetic Valuing)
- Relate the internal structure of poetry to geometric shapes (Aesthetic Perception)

Objective: Perceive cause and effect relationships

#### Activities

- Construct a mobile where shapes need to balance (Creative Expression)
- Construct a color chart (Aesthetic perception)
- Construct a diorama that illustrates the principles of perspective (size vs. distance) (Aesthetic perception)

Objective: Recognize, make comparisons and draw analogies in material read

#### Activities

- Compare and contrast the use of symbols versus

- the use of letters to communicate (Art Heritage)
- A comparison and contrast of visual and verbal analogies (Aesthetic perception)
- Compare the design of various traffic signs to their use (Aesthetic perception)

### Mathematics

Objective: Use chart and tables

#### Activities

- Construct color wheel (Aesthetic valuing)
- Analyze the form and function of a bar graph (Aesthetic perception)
- Construct ceramic art work that needs to be fired according to a table (Aesthetic expression)

Objective: To recognize the different visual characteristics of math symbols

#### Activities

- Find analogous shapes in the environment (Aesthetic valuing)
- Make a design that incorporates the different mathematical symbols (Aesthetic expression)
- Research the significance of the symbols used to represent the mathematical operations (Art heritage)

### Social Studies

Objective: To develop an awareness of traditions in other countries

### Activities

- Construct African papier-mache masks and discuss their use (Art heritage)
- Make totem poles and discuss their significance (Art heritage)
- Discuss the crafts of different cultures (Art heritage)

Objective: To learn about symbols of power

### Activities

- Slide or film presentation on British Crown Jewels (Art heritage)
- Conduct research examining the significance of various articles of clothing in relation to power (Art heritage)
- Design and construct a personal symbol of power

Objective: To explore the relationship between religion and art in various cultures

### Activities

- Discuss and analyze the significance of animals in religious paintings (Art heritage)
- Compare various costumes used in religious ceremony (Art heritage)
- Construct an Indian ceremonial shaker (Creative Expression)

## Science

Objective: To recognize symmetry in nature

### Activities

- Discuss symmetry and identify 3 examples in the immediate surroundings (Aesthetic Perception)
- Construct a butterfly and decorate it in a symmetrical fashion (Creative Expression)
- Take a field trip to a botanical garden and list the symmetrical shapes that are observed (Aesthetic Perception)

Objective: To discover the nature of light

#### Activities

- Use a prism to illustrate color composition of light (Aesthetic Perception)
- Discuss the phenomenon of the rainbow and create a scene illustrating its occurrence (Aesthetic Perception)
- Use the idfferent colors of the rainbow in a geometric design (Creative Perception)

Objective: To learn about the different applications of various stones in art

#### Activities

- Discuss the properties that suit stones for different artistic uses (Aesthetic Valuing)
- Research the use of granite by sculptors (Art Heritage)
- Collect and share stones that have artistic uses (Aesthetic Perception)



## BIBLIOGRAPHY

- Bilus, Phyllis and Sachs, Karen. "Integrating Art Curriculum Areas." New York: New York City Teacher Consortium. (Eric)
- Bookbinder, Jack. "Art and Reading." Language Arts, September 1975.
- Brigham, Don L. "Art and Learning: Partners in Educational Process." Studies in Art Education, Vol. 19, No. 3, 1978.
- Cohen, Elaine and Gainer, Ruth. Art Another Language for Learning. New York: Citation Press, 1976.
- Colbert, Cynthia B. "The Relationship of Language and Drawing in Description and Memory Tasks." Studies in Art Education, Vol. 25, 1984.
- Dennis, Lawrence. "Dewey's Brief for the Fine Arts." Studies in Art Education, Vol. 24, 1983.
- Dewey, John. Art as an Experience. New York: Minton Balch and Company, 1934.
- Doerr, Susan. "Conjugate Lateral Eye Movement, Cerebral Dominance and the Figural Creativity Factors of Fluency, Flexibility, Originality, and Elaboration." Studies in Art Education, Vol. 24, 1983.
- Eisner, Elliot W. "Artistic Thinking, Human Intelligence and the Mission of the School." High School Journal, Vol. 63, May 1980.
- \_\_\_\_\_. "On the Relationship of Conception to Representation." Art Education, March 1983.
- Frederick County Public School. "Elementary Art Education Guide." Frederick County Board of Education, Maryland.
- Garner, Howard. "Senses, Symbols, Operations: An Organization of Artistry." The Arts and Cognition. Baltimore, Md.: John Hopkins University Press, 1977.



Gardner, Howard. "Artistic Intelligences." Art Education, 36 (2), 1983.

Grossman, Marvin. "Perceptual Style, Creativity, and Various Drawing Abilities." Studies in Art Education, Vol. 21, 1980.

Hacienda La Puente Unified School District. 1972.

Horovitz, Betty and Lewis, Hilda and Luca, Mark. Understanding Children's Art for Better Teaching. Columbus, Ohio: Charles E. Merrill Books, Inc. 1967.

Ives, William and Pond, Jeanne. "The Arts and Cognitive Development." High School Journal, Vol. 63, May 1980.

Lansing, Kenneth M. "The Effect of Drawing on the Development of Mental Representations: A Continuing Study." Studies in Art Education, Vol. 25, 1984.

Lim, Constance. "Learning and Cognition." Unpublished lectures. California State Polytechnic University, Pomona, Calif., 1982.

Lowenfeld, Viktor and Brittain, Lambert W. Creative and Mental Growth. New York: McMillan Publishing Co., 1970.

McGuire, Gary N. "How Art Instruction Affects Reading and Language: Theory and Research." The Reading Teacher, May 1980.

Neisser, U. Cognition and Reality. San Francisco: W.H. Freeman, 1976.

Oklahoma State Dept. of Education. "Connections: Linking the Arts and Basic Curriculum." (ERIC).

Orono School District. "Art Curriculum Guide and Classroom Teacher's Manual. Orono School District, Orono, Maine.

Reynolds, Alice N. All About Art: Teacher's Guide. New Haven, Connecticut: Fine Arts Publications, Inc., 1971.

Seefeldt, Carol. "The Effects of a Program Designed to Increase Young Children's Perception of Texture." Studies in Art Education, Vol. 24, 1983.

Sperry, R.W. "Embryogenesis of Behavioral Nerve Nets."  
In R.L. Derlaan and Hurprung (Eds.), Organogenesis.  
New York: Holt, Rinehart and Winston, 1965.

Tanner, Michael. "Artistic Reading: Comprehension with  
a Flair." Art in the Classroom. Art Education,  
January 1984.

Unks, Gerald. "The Front Line--Artless America." High  
School Journal, Vol. 63, 1980.